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LIGHT-LINE PHONOGRAPHY.

Wm. D. Bridge

One Slope!

2

One Position!!

One Thickness!!!

Blended Consonants.-Connective Vowels.

Curve Motion.

THE PHONETIC HANDWRITING.

E1913

PRICE ONE SHILLING.

THIS is a reproduction of the First Edition of "Light-Line Phonography" made from photo-etchings of the original book, reprinted and autographed by the author for presentation to his friends as a souvenir of the celebration of the Silver Jubilee of Gregg Shorthand, at Chicago, August eleventh to fifteenth, nineteen hundred thirteen.

Of the original book only seven copies are known to be extant, of which number one is in the British Museum, another in the Bodleian Library, Oxford, and a third in the possession of the author.

Five hundred copies were printed
of which this is No. 248

LIGHT-LINE PHONOGRAPHY.

THE

PHONETIC HANDWRITING,

BY

JOHN ROBERT GREGG, F.S.S.S.

Member of the Institut Sténographique des Deux Mondes of Paris.

LIVERPOOL:
LIGHT-LINE PHONOGRAPHY INSTITUTE,
62, DALE STREET.

1888.

[1913]
KYB

ENTERED AT STATIONERS' HALL.

PREFACE TO FIRST EDITION.

A great and increasing demand for a simple, rapid and perfectly legible phonetic hand-writing for general use has led to the invention of Light-Line Phonography, which is the outcome of years devoted to stenographic study and research. The system is based on natural physiological laws, and the characters have been assigned to the various sounds after long and careful experiment. Its main features may be briefly summarized as —

(1) **The total absence of shading or thickening.** By this is meant COMPULSORY shading, for the student may write either light or heavy, according to the natural character of his hand-writing.

In the old methods cognate sounds being distinguished by shading it was necessary to represent the most frequently recurring sounds by DOWNWARD signs—as in rapid writing only downward lines could be shaded with any degree of certainty—hence the constant tendency of the writing in these systems is downwards. The result is obvious—lineality, and consequently phrasecgraphy, is destroyed and the writer is greatly harassed by the straggling and uncertain character of the writing. We confidently challenge comparison in this respect. In lineality and continuity of execution, the system is quite unapproached.

(2) **The characters being based on the elements of the ordinary longhand,** the strokes are familiar and the motion uniform. Briefly expressed, Light-Line Phonography is WRITING, not DRAWING.

(3) **The insertion of the vowels in their natural order without lifting the pen,** and in such a manner that they usually INCREASE the speed of execution, whilst their insertion not only imparts to the writing the legibility of print, but is the source of a most powerful, yet extremely simple and legible mode of abbreviation.

(4) **The absence of positions** or the placing of words on, above or through the line of writing to imply the omission of certain vowels or consonants.

This, one of the chief stumbling blocks to the shorthand student, is nowhere to be found in Light-Line Phonography. Like shading, this principle is destructive to lineality and phraseography, and is a constant source of embarassment if applied, and of illegibility if neglected. Light-Line Phonography, like the ordinary long hand, may be written on unruled paper, and in one straight line.

(5) **The predominance of curve motion.** Curves, the prevailing element of the ordinary penmanship, being much more facile than straight lines, the author has, so far as is compatible with a well-balanced alphabet, assigned to them the representation of the most frequently

recurring consonants. In addition to this the straight characters have been so arranged that the most frequently recurring combinations of letters form an *obtuse* angle at their point of junction, and such angle not being observed the letters are allowed to coalesce naturally in the form of a large quadrant, thus curve motion has its rightful preponderance, the maximum of facility obtainable from this source is secured, and the system is freed from the unnatural zig-zag motion of the ordinary shorthand.

(6) **Consonantal blendings**, systematically applied, based on physiological laws, and relieving the system of the objectionable obtuse angle.

(7) **Individuality of form.** Having few alternative signs, and these regulated by rule, Light-Line Phonography has a distinctiveness of form greater than that of any system hitherto published.

In conclusion, the endeavour of the author has been to compile a system so simple as to be readily acquired by the humblest capacity, and those possessed of little leisure, and yet rapid enough to reproduce verbatim the fastest oratory. In presenting his work to the public he asks for nothing beyond an impartial investigation, and with perfect confidence awaits the result.

LIVERPOOL, *May*, 1888.

A FEW WORDS TO THE STUDENT.

At the outset we would earnestly request the student to take a note of every hour he devotes to the study. By so doing he will be enabled to compare his progress with that of students of the old methods, and will also be in a position to confirm our statements as to the time outlay required to obtain a practical knowledge of the system. Results, of course vary according to the ability and aptitude of the student, and the best results are attained under instruction, and where the attention is regular.

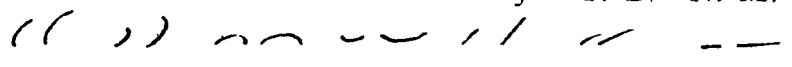
When the student has mastered the principles of the "Phonetic Handwriting" he is in possession of a practical system of shorthand by which a speed of from 90 to 120 words per minute can be attained. Should he, however, desire greater proficiency he is recommended to obtain the "Light-Line Reporter's Handbook" which contains an adaptation of the system to *verbatim reporting*, and also a more extended exposition of the two rules of abbreviation given in this book.

The student would do well to forward to the headquarters of the movement a postcard giving his name and address. This will ensure his receiving intimation of the organization of local associations and other matters of interest.

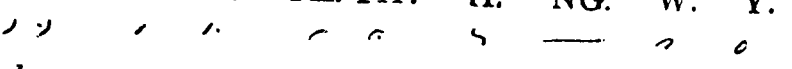
LIGHT-LINE PHONOGRAPHIC ALPHABET

Consonants.

P. B. F. V. K. G. R. L. CH. J. T. D. N. M.



S. Z. SH. ZH. TH. *TH.* H. NG. W. Y.



down *up*

Vowels.

Short ... ĭ *as in* lit
Medium I. ĕ „ let
Long ē „ lead.

Short ... ă (ah) *as in* lad.
Medium II. ä (ah) „ lard
Long ā (Eh) „ late.

Short ... ŏ (aw) *as in* lot
Medium III. ö (aw) „ laud
Long ... ō (oh) „ load.

ŭ *as in* lull.
IV. ŏŏ „ look.
ōō „ loom.

Diphthongs.

ī *as in* ire
oi „ oil
ū „ use
ow „ owl

The distinguishing marks are omitted in practice.

NOTES ON THE ALPHABET.

Consonants.—S is represented by a small quadrant traced in *any* direction *downwards* as *same*  *sap*  *sale.* TH is a small quadrant traced in either direction *upwards* as *month,*  *breath,*  *than.* H is always followed by a vowel, and may generally be denoted by the elongation of the vowel sign as  *hat.*  *him,*  *hood.*

Vowels.—The circle may assume the form of a *loop* where more convenient, as *teach,*  *chat,*  *lip.* The upward hook may be traced and the downward hook where these forms are more facile, as, *on,*  *or,*  *more;* *moon,*  *mood,* *much.* The diphthong ī may be traced in any direction as  *might.* *tire,*  *try.* Its distinguishing curl may generally be omitted in practice.

LIGHT-LINE PHONETIC HANDWRITING.

FIRST LESSON.

CONSONANTS.

K.G.  R.L. T.D. .

VOWELS.

ĭ, ĕ, ē ah, eh aw, oh 

WRITING EXERCISE.

Cake,	k ā k		Got,	g aw t	
Call,	k aw l		Get,	g ĕ t	
Clay,	k l ā		Gate,	g ā t	
Creed,	k r ē d		Gale,	g ā l	
Clear,	k l ē r		Grade,	gr ā d	
Care,	k ā r		Rarely,	r ā r l ĭ	

LIGHT-LINE PHONETIC HANDWRITING.

Read,	r ē d		Dear,	d ē r	
Rate,	r ā t		Dot,	d aw t	
Rail,	r ā l		Dock,	d aw k	
Road,	r ō d		Date,	d ā t	
Rogue,	r ō g		Daily,	d ā l ĭ	
Laid,	l ā d		Allot,	ah l aw t	
Lark,	l ah r k		All,	aw l	
Lake,	l ā k		Agree,	ah g r ē	
Lock,	l aw k		Early,	ĕ r l ĭ	
Tale,	t ā l		Egg	ĕ g	
Take,	t ā k		Eke,	ē k	
Taught,	t aw t		Era,	ē r ah	
Dig,	d ĭ g		Idiot,	ĭ d ĭ aw t	
Day,	d ā		It,	ĭ t	

LIGHT-LINE PHONETIC HANDWRITING.

SECOND LESSON.

CONSONANTS.

P.B. F.V. N.M. S.Z.

VOWELS.

uh, oo ū

WRITING EXERCISE.

Pair,	p ā r		Beef,	b ē f	
Pace,	p ā s		Bevy,	b ē v ĭ	
Post,	p ō s t		Body,	b aw d ĭ	
Pour,	p ō r		Boom,	b oo m	
Pure,	p ū r		Famous,	f ā m ŭ s	
Bail,	b ā l		Feeds,	f ē d s	
Balance,	b ah l ah n s		Few,	f ū	

LIGHT-LINE PHONETIC HANDWRITING.

Fop,	f aw p		Same,	s ā m	
Vote,	v ō t		Say,	s ā	
Nail,	n ā l		Seat,	s ē t	
Near,	n ē r		Scheme,	s k ē m	
Neat,	n ē t		School,	s k oo l	
News,	n ū-z		Steal,	s t ē l	
Noble,	n ō bl		Spear,	s p ē r	
Make,	m ā k		Sore,	s ō r	
Moved,	m oo v d		Am,	ah m	
Money,	m ŭ n ĭ		Crop,	k r aw p	
Marry,	m ah r ĭ		Up,	ŭ p	
Must,	m ŭ s t		Us,	ŭ s	
Save,	s ā v		Call,	k aw l	
Alone,	ah l ō n		Cord,	k aw r d	

LIGHT-LINE PHONETIC HANDWRITING.

Map,	m ah p		Room,	r oo m	
Above,	ah b ŭ v		Look,	l oo k	
Renew,	r ē n ū		Appeal,	ah p ē l	
Appear,	ah p ē r		Impose,	ĭ m p ō z	
Else,	ĕ l s		Appal,	ah p aw l	
Lazy,	l-ā z ĭ		Notice,	n ō t ĭ s	
Quick,	k oo ĭ k		Embers,	ĕ m b ĕ rs	
Papa,	p ah p ah		Duly,	d ū l ĭ	
Lip,	l ĭ p		Unity,	ū n ĭ t ĭ	
Quit,	k oo ĭ t		Roof,	r oo f	
Took,	t oo k		Done,	d ŭ n	
Case,	k ā s		Use,	ū z	
Cup,	k ŭ p		Due,	d ū	
Days,	d ā s		Troop,	t r oo p	

LIGHT-LINE PHONETIC HANDWRITING.

THIRD LESSON.

CONSONANTS.

Sh Zh / Ch J. // Th. ⌒ H. ⌒ Ng. — W. ⌒ Y. ⌒

DIPHTHONGS.

i ⌒ oi ⌒ ow ⌒

NOTE.—*The combination "NK" may be denoted by slightly lowering the "N" sign thus* ⌒ RANK. *After a little practice it will be found unnecessary to depress the sign.*

WRITING EXERCISE.

Shot, sh aw t	Shoot, sh oo t
Shout, sh ow t	Chatter, ch ah t ĕ r
Shame, sh ā m	Chain ch ā n
Shine, sh ī n	Church, ch ŭ r ch

LIGHT-LINE PHONETIC HANDWRITING.

Chief,	ch ē f		Yawn,	ē aw n	
Joke,	j ō k		Yacht,	e aw t	
Jar,	j ah r		Year,	ē ē r	
Judge,	j ŭ j		Yoke,	ē ō k	
This,	th ĭ s		Yore,	ē ō r	
Throw,	th r ō		Twig,	t oo ĭ g	
Thought,	th aw t		Out,	ow t	
Hear,	hē r		Vow,	v ow	
Him,	hĭ m		Oil,	oi l	
Hum,	hŭ m		Boil,	b oi l	
Hope,	hō p		Thank,	th ah n (g) k o	
Hoot,	hoo t		Search,	s ĕ r ch	
Walk,	oo aw k		Knowledge,	n aw l ĕ j	
Wait,	oo ā t		Both,	b ō th	

LIGHT-LINE PHONETIC HANDWRITING.

Bath,	b ah th		South,	s ow th	
Dine	d ī n		What,	hoo aw t	
Touch,	t ŭ ch		When,	hoo ĕ n	
College	k aw l ĕ j		Month,	m ŭ n th	
Much,	m ŭ ch		Reach,	r ē ch	
Line,	l ī n		Crush,	k r ŭ sh	
Fight,	f ī t		Death,	d ĕ th	
Died	d ī d		Arrange,	ah rā n j	
Might,	m ī t		Large,	l ah r j	
Method,	mĕthawd		Latch,	l ah ch	
Voice,	v oi s		Dodge,	d aw j	
Astonish,	ahstawnĭsh		Purchase,	p ŭ r ch ā s	
Fascinate,	f ahs ĭ n ā t		Wink	wĭn (g) k	
Such,	s ŭ ch		Torch,	t aw r ch	

LIGHT-LINE PHONETIC HANDWRITING.

FOURTH LESSON.

BLENDED CONSONANTS.

I.—The student should practice the following combinations until he can execute them freely and neatly :

Pr ; Pl  ; Br  ; Bl 

Kr  ; Kl  ; Gr  ; Gl 

Td Dt Dd , Ss

II.—Every practical Shorthand writer has experienced the great difficulty of joining rapidly and legibly two straight lines forming an obtuse angle. The natural tendency of the hand is to allow such lines to form a curve thus,  and to prevent this an unnatural restraint is exercised on the hand, causing a very decided pause and consequently a decrease in speed of execution. As our method is based on *nature* obtuse angles are dispensed with, and the lines are allowed to coalesce thus :

Tn Dn  ; Tm Dm ; Nt nd

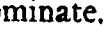
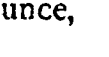
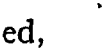
Md  ; Df Dv  ; Jnt 

LIGHT-LINE PHONETIC HANDWRITING.

WRITING EXERCISE.

Pray,		Breach,	
Process,		Bring,	
Produce,		Broad	
Promote,		Brush	
Progress,		Blade	
Play,		Blame,	
Place,		Bleed,	
Plain,		Bless,	
Played,		Blank,	
Plot,		Blood,	
Plated		Bloom,	
Branch		Blush,	
Brand		Crash	

LIGHT-LINE PHONETIC HANDWRITING

Crayon,		Temper,	
Cream,		Wisdom,	
Crisp,		Demure,	
Crushed,		Victim,	
Claim,		Denominate.	
Clash,		Denounce,	
Grand,		Attained,	
Grade,		Sudden,	
Glad,		Land,	
Tenure,		Respond,	
Deny,		Talent,	
Denote,		Intend,	
Demolish.		Potent,	
System		Depend	

LIGHT-LINE PHONETIC HANDWRITING.

Beyond,		Intelligent,	
Dawned,		Agent,	
Owned,		Regent,	
Deemed,		Urgent,	
Dreamed,		Diligent,	
Blamed,		Allotted,	
Doomed,		Waited,	
Tamed,		Rated,	
Lamed,		Coated,	
Aimed,		Loaded,	
Devote,		Shaded,	
Dividend,		Possess,	
Defeat,		Causes,	
Gentle,		Masses,	

LIGHT-LINE PHONETIC HANDWRITING.

FIFTH LESSON.

ABBREVIATED WORDS.

NOTE.—*Some of the following words are contracted under subsequent principles of abbreviation.*

A, an	:	Glad		Shall	*down*
After	9	Good		Should	
Always		Great		Some	
And		Have		The	*up*
Any		In not		That	*up*
Are, our		Is	*down*	Them	
Be, but		It	*up*	Thing	
Been		Little		Time	*up*
Because		Lord		Upon	
Before		Many		Very	
Between		More		Was	
Can		Most		Well, will	
Could		Mr.		What	
Ever–y		Never		Which	*down*
For	*down*	Of		Wish	
Form		One		Would	*up*
From		Other		Wonder	
Give		Put	*down*	Word, work	

LIGHT-LINE PHONETIC HANDWRITING.

PHRASEOGRAPHY.

THE student should assiduously cultivate the practice of Phraseography, or the joining of small words together, for without this practice great proficiency can never be attained. Light-Line Phonography on account of the continuity of the writing adapts itself to phrase writing in a remarkable manner.

EXAMPLES.

It is		May be	
To be		I have	
To the		I will	
Of the		I shall	
In the		For the	
On the		What is	
Is the		And the	
Of all		And have	
In our		On which	
Of our		Of which	
And our		Of other	

LIGHT-LINE PHONETIC HANDWRITING.

I do not 

I can not

I did not 

It is not 

Of its own 

It shall be 

We have not

I can not be 

Is the most

It will not 

Will now be

That is the 

Which may be

Might not be 

I will not be 

There is not 

For the time

I should not 

There will be 

For some time

Some time ago 

I shall not be

And which have 

There should be

Which would be 

There will not be 

For it will not be 

That it will not be 

For some time in the 

And which may not be 

LIGHT-LINE PHONETIC HANDWRITING.

RULES OF ABBREVIATION.

I.—Drop the terminations of words, *i.e.*, write so much of the outline as will, with the aid of the subject matter and *vocalized context*, suggest the whole word, as "unan" for "unanimously," "diplom" for "diplomacy." This simple rule, a result of the insertion of the vowels, enables us to obtain great brevity without resorting to arbitrary and ambiguous devices.

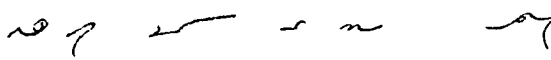
II.—Where two vowels—not forming a diphthong—come together omit the minor as,  *real*,  *buoyant*  *theory*.

PUNCTUATION.

The period is indicated by  , the end of a paragraph by  , and the dash by . All other punctuation marks are written in the usual way.

READING AND WRITING EXERCISES.

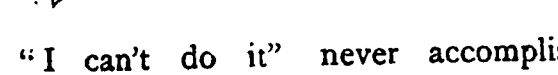
Try to be something in the world and you will be something.



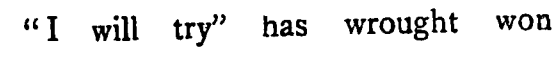
Aim at excellence and excellence will be attained.



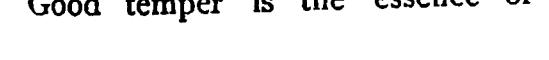
This is the great secret of success and eminence.



"I can't do it" never accomplished anything.



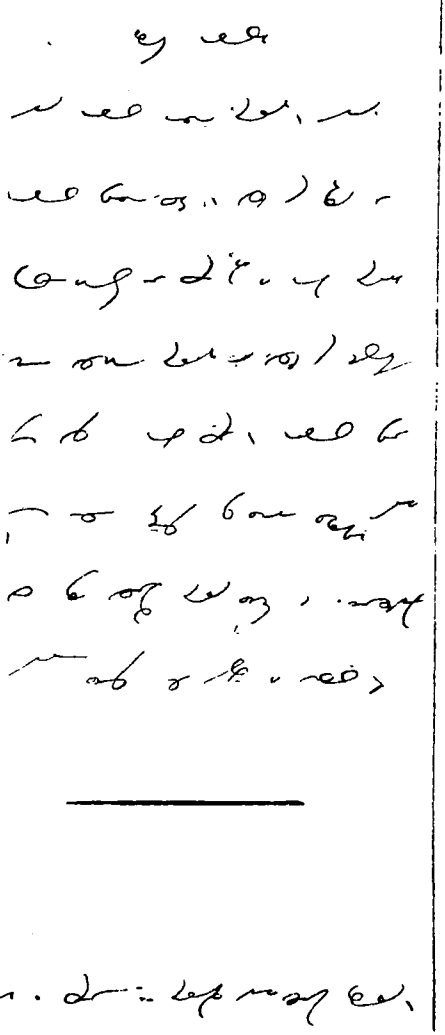
"I will try" has wrought wonders.—*Hawes.*



Good temper is the essence of good manners.

LIGHT-LINE PHONETIC HANDWRITING.

READING EXERCISE.



WRITING EXERCISE.

SELF-RELIANCE.

Don't rely on your friends. Don't rely upon your ancestors. Thousands have spent the prime of life in the vain hope of help from those whom they call friends, and thousands have starved because they had a rich father. Rely upon the good name which is made by your own exertions, and know that better than the best friend you can have is an unquestionable determination united with decision of character.

It is a fine thing in friendship to know when to be silent.

LIGHT-LINE PHONETIC HANDWRITING.

WRITING EXERCISE.

English Literature.

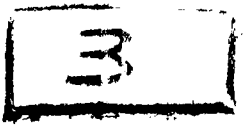
It cannot be doubted that English literature is beyond all comparison the amplest, most various, and most splendid literature which the world has ever seen; and it is enough to say of the English language that it is the language of that literature. Greek literature compares with English as Homer compares with Shakespere—that is as infantile with adult civilization. It may further be said of the English language that it is a native tongue of nations which are pre-eminent in the world by force of character, enterprise, and wealth, and whose political and social institutions have a higher moral interest and greater promise than any which mankind has hitherto invented. To the original creations of English genius are to be added translations into English of all the masterpieces of other literatures, sacred and profane. It is a very rare scholar who has not learned much more about the Jews, the Greeks and the Romans through English than through Hebrew, Greek or Latin.—*Professor Elliot.*

PHILADELPHIA HIGH SCHOOL

REPORT

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ON



PHONOGRAPHY.

REPORT MADE TO THE CONTROLLERS OF PUBLIC SCHOOLS OF THE FIRST SCHOOL DISTRICT OF PENNSYLVANIA, ON THE SUBJECT OF PHONOGRAPHY, BY A SPECIAL COMMITTEE APPOINTED FOR THAT PURPOSE, READ APRIL 11th, 1854, AND WITH THE ACCOMPANYING DOCUMENTS, ORDERED TO BE PRINTED.

Reprinted from the Philadelphia Edition.

LONDON:
FRED. PITMAN, 20 PATERNOSTER ROW, *E.C.*
BATH:
ISAAC PITMAN, PHONETIC INSTITUTION.

1873.

Price Twopence.